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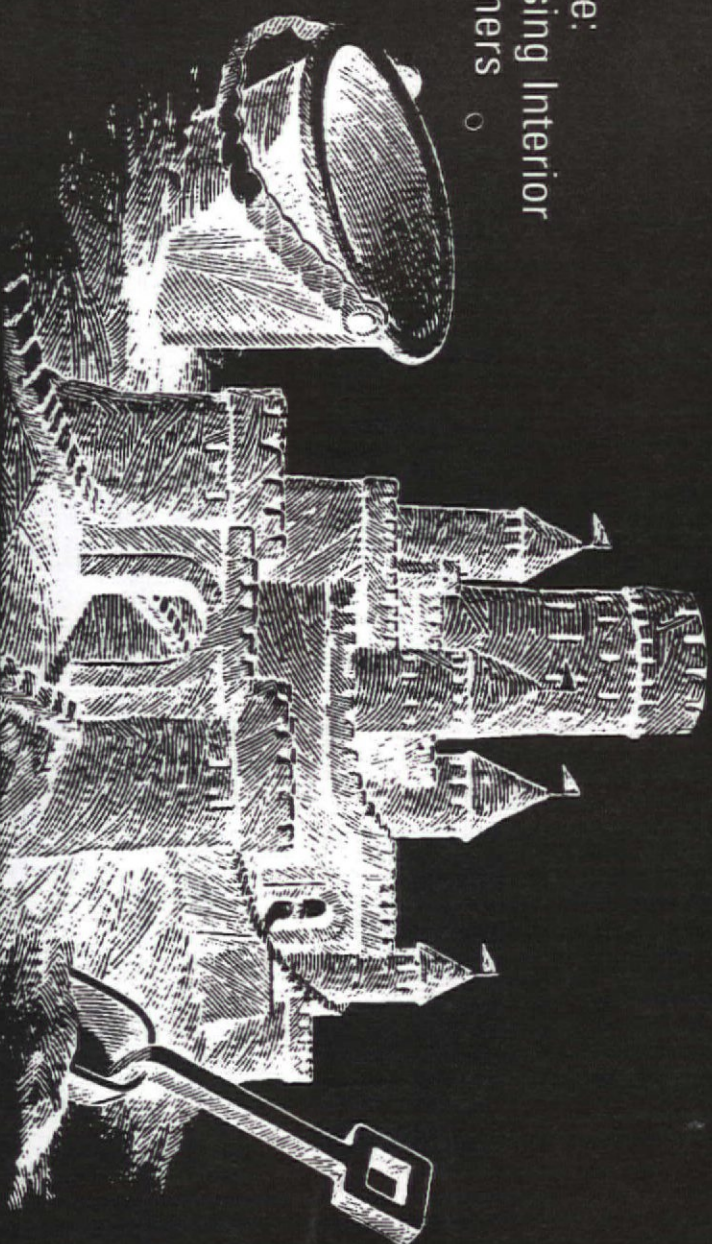
Page 6

Critique:
California Plaza

Page 5

Update:
Licensing Interior
Designers

Page 4



The eight annual AIA/LA
Sandcastle Competition will be
held on August 5, from 10 am to
4 pm, at Santa Monica Beach.
(See page 1.)

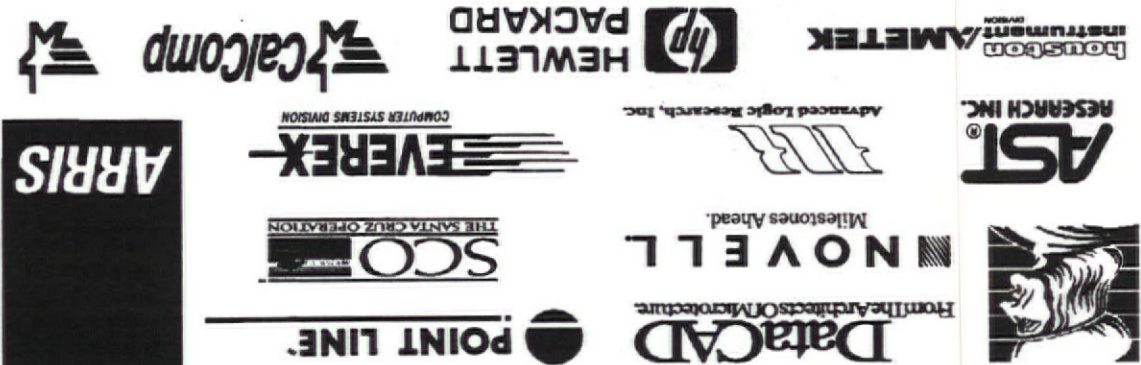
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ANOTHER ALL-NIGHTER?



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JULY

Monday 3

The Dada and Surrealist Word-Image

LA County Museum of Art exhibit continues through August 27. Call (213) 857-6111.

Hispanic Art on Paper

LA County Museum of Art exhibit continues through August 6. Call (213) 857-6111.

Tuesday 4

AIA/LA Office Closed

Monday 10

Architectural Model Making

SCI-ARC Professional Development Program workshop, first of 6 sessions, 7-10 pm, \$195. Call (213) 829-3482.

Tuesday 11

AIA/LA Board of Directors Meeting

Wiltern conference room, 5-7 pm. Call (213) 380-4595.

Urban Design Committee Meeting

6 pm. Call (213) 380-4595 for location.

Wednesday 5

Wednesday 12

Tablesaw Techniques

SCI-ARC Professional Development Program workshop, 7-10 pm, \$35. Call (213) 829-3482.

Monday 17

Focus on Los Angeles Architects

Robert A. Kennard, FAIA, Edward C. Friedrichs, AIA, David C. Martin, AIA, and Richard C. Keating, FAIA, Westwood Plaza Hotel, 7:30 pm, \$10. Call (213) 380-4595.

CBAE Exams

Continue through Thursday 20.

Introduction to the Role and Application of Computers for Graphics

UCLA Extension course through Friday 21, 9 am-4 pm, \$450. Call (213) 206-8503.

Tuesday 18

The Reign of William and Mary: Anglo-Dutch Tradition

Exhibit opens at Center for the Study of Decorative Arts, San Juan Capistrano. Call (714) 496-2132.

Wednesday 19

Architects in Government Committee Meeting

Wiltern conference room, 4 pm. Call (213) 620-4517.

Monday 24

Wednesday 26

Building Performance and Regulations Committee Meeting

5-7 pm. Call (213) 380-4595.

Thursday 6

Government Relations Committee Meeting

John Huttering, LA County Regional Planning, on new height restrictions on construction, at West LA Medical Center, 6041 Cadillac, classroom B2, 5:30 pm. Call (213) 207-8000.

Tricking the Eye: The Art of Faux Finishing

SCI-ARC Professional Development Program workshop, first of 4 sessions, 7-10 pm, \$150. Call (213) 829-3482.

Imperial Taste: Chinese Ceramics from the Percival David Foundation

LA County Museum of Art Exhibit continues through September 17. Call (213) 857-6111.

Thursday 13

Thursday 20

Health Committee Meeting

Wiltern conference room, 3:30-5 pm. Call (213) 380-4595.

CCAIA Exec. Committee Meeting

Sacramento

Women and Minority Resources Committee

Speakers Roland Wiley, Taehee Lee and Lisa Landworth, Wiltern conference room, 6 pm. Call (213) 380-4595.

History of Furniture

SCI-ARC Professional Development Program workshop, continues Thursday 25, 7-10 pm, \$55. Call (213) 829-3482.

Thursday 27

Professional Practice Committee Meeting

Wiltern conference room, 5:15-6:30 pm. Call (213) 380-4595.

Planes

SCI-ARC Professional Development Program workshop, 7-10 pm, \$35. Call (213) 829-3482.

Los Angeles AutoCad User Group Meeting

260 N. Pass Avenue, Burbank. Call (818) 762-9966.

Friday 7

Architectural Photography

SCI-ARC Professional Development Program, first in a 3-session workshop with Tim Street-Porter, 7-9 pm, \$105. Call (213) 829-3482.

Friday 14

Friday 21

Friday 28

Chapter Nominations Due

3780 Wilshire Boulevard, Suite 900, at noon.

Chinese Architecture

Lecture by Gao Yilan, head of Department of Architecture at Tsinghua University in Beijing, 6 pm. RSVP (213) 380-4595.

Weekend

Saturday 1

Mock Site Design Exam

1989 CALE Exam Seminars, USC Studio Watt Hall, 7 am-3 pm. Call (213) 380-4595.

Tangents and Outtakes

Morphosis/Thom Mayne exhibition at Donna Grossman Gallery for Architecture, 964 N. LaBrea Avenue, continues through August 12. Call (213) 876-7012.

Little Tokyo

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Sunday 2

Architectural Exam Seminars

Holiday Inn, 9901 LaCienega Bl., Los Angeles. Call (415) 658-7517.

Weekend

Saturday 8

Follow-up Critique for Mock Building Exam

1989 CALE Study Seminars, USC Studio Watt Hall, 12 pm-4:30 pm. Call (213) 380-4595.

Art Deco

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Discovering London Through Its Architecture

UCLA Extension program continues through July 29, \$2495. Call (213) 825-9676.

Sunday 9

Bullocks Wilshire

LA Conservancy walking tour, 2 pm and 3 pm. Call (213) 623-CITY.

Weekend

Saturday 15

Registration Deadline

Rhode Island Affordable Housing Design Competition. Call (401) 751-5566.

Ceramic Architecture

SCI-ARC Professional Development Program workshop, first of 4 sessions, 7-10 pm, \$140. Call (213) 829-3482.

Colorado Street Bridge Party

Sponsored by Pasadena Heritage, 7-11 pm, \$15, \$10/Pasadena Heritage members. Call (818) 793-0617.

Spring Street: Palaces of Finance

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Weekend

Saturday 22

Seventh Street: Mecca for Merchants

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Sunday 23

Desktop Publishing and Beyond: Revolutionizing Business Graphics with the Macintosh Computer

UCLA Extension course through Friday 28, 8:15 am-4 pm, 1083 Gayley Avenue, \$975. Call (213) 206-8503.

Weekend

Saturday 29

Creative Problem Solving through Drawing

SCI-ARC Professional Development Program workshop continues Sunday 30, 9 am-5 pm, \$165. Call (213) 829-3482.

UCLA/London Program

UCLA Extension, continues through August 19, \$2495. Call (213) 825-9676.

Sunday 30

Desktop Publishing and Beyond

UCLA Extension course through August 4, 8:15 am-4 pm, 1083 Gayley Avenue, \$975. Call (213) 206-8503.

1989 Cambridge/UCLA Program

UCLA Extension, continues through August 29, \$2495. Call (213) 825-2085.

REFUGE REVISITED

It is a question of building which is at the root of the social unrest of to-day: architecture or revolution.--Le Corbusier, Towards a New Architecture

LeCorbusier: *The City of Refuge, Paris, 1929/33*, Brian Brace Taylor, *The University of Chicago Press, 1988, 185 pp., illus., \$32.50.*

It has been written that the discourse of architecture has become primarily self-referential, divorced from the greater socio-economic and political issues of culture as a whole. Architectural criticism has been largely reduced to formal analysis, and the critical discourse of culture fails to include architecture. Therein lies the principal value of *LeCorbusier: The City of Refuge, Paris, 1929/33* by Brian Brace Taylor, for it places this significant work of modern architecture within such a larger context.

Not limiting itself to the formal intentions of the architect, this study considers the many and diverse factors which give form to a work of architecture. It traces the history of the Cite de Refuge, built for the Salvation Army by Le Corbusier and Pierre Jeanneret, from inception through design and construction, to modification and renovation. The building is presented as a dynamic process through which the thoughts and intentions of the architect are mediated and altered by social, economic and political realities.

The book's intent, however, is not merely the documentation of such a process, but a "demystification" of the architect through a critique of the social and productive aspects of the building and the institution it houses. Researched and written in Paris during the early 1970s, it draws upon archival material previously unavailable, and was influenced by French structuralist thought, particularly that of Michel Foucault and his works on hospitals and penal institutions. In its analysis of ideologies and realities of production and operation, the book brings to light a politically and socially reactionary side of LeCorbusier in sharp contrast to the mainstream myths surrounding him.

Taylor begins by detailing the history and program of the Salvation Army, an organization which sought the reintegration of society's marginal elements into the existing capitalist structure through religious conversion and a program of retraining labor. The brief proffered by the Salvation Army, incorporating spaces for living, work and communal gathering, appealed to LeCorbusier as a way to realize, at least in part, his vision of social reform and how it could be effected. The machine for living in, filled with light and supplied with purified air, would bring about the physical well-being of city inhabitants; from this their spiritual or psychological well-being would follow.

Taylor notes several typological precedents which preconditioned LeCorbusier's conception of the building, including the social "condensers" of the Soviet Union, particularly the Narkomfin block in Moscow by Moses Ginsburg. In the introduction, Kenneth Frampton adds the ideological influence of utopian socialist Charles Fourier's collective dwellings. Both emphasize LeCorbusier's vision of the Cite de Refuge as an archetype, a self-contained microcosm of a larger utopian community.

The book's abundant visual documentation shows the project's progression through four schemes. Original drawings are clearly reproduced, from the proverbial napkin sketch to construction document. Although small, they follow the development of the primary formal concepts.



The Cite de Refuge under construction.

Taylor takes LeCorbusier to task for his failure to recognize that the mechanical concept of the building was profoundly flawed. A planned "neutralizing" wall and the provision for refrigeration of air were eliminated because of budgetary limitations and the underdeveloped air-conditioning industry, resulting in the greenhouse effect of the south-facing curtain wall. In his refusal to alter the curtainwall and see his "scientific research" compromised, the architect betrayed his regard for the individual over the communal. He was to modify the wall with opaque panels and operable windows only when the building was found to be in violation of Parisian building codes and threatened with condemnation.

Taylor is critical of LeCorbusier for virtually every aspect of the building process; from the fragmentary and sequential way in which bids were let and accepted, to the custom design and manufacture of furnishings for the building, and from his inadequate site supervision, to the "after the fact" selection and installation of the building's mechanical system. While LeCorbusier espoused the necessity for a comprehensive plan and the scientific rationalization of production in the building trades, his own method remained that of the idiosyncratic artist/craftsman.

In the final analysis, Taylor looks at the Cite as a place apart, resembling prisons and asylums where the undesirable elements of society are made to conform to societal norms through mechanisms of discipline. At the Cite de Refuge, inmates were normalized through religious conversion and submission to labor. While LeCorbusier saw the Cite as a statement of progress both architecturally and socially, Taylor presents this idea of "social

reform" as social engineering aimed at perpetuating the dominant order. In the end, Taylor implies that the Cite de Refuge represents a reactionary response reaffirming the status quo, rather than a new order of social relationships.

It is not surprising that a Marxist-influenced critique of an architect like LeCorbusier, the privileged architect/artist, should be so negative. As Frampton suggests in the introduction, the work's one flaw is in its censorious tone.

The book's functionalist critique also fails to adequately note the parallels in LeCorbusier's formal tendencies, in particular the classical machinism of this period in his career. LeCorbusier's belief in a new social utopia, which could be realized within the existing order, was formally manifested in a new architecture of the machine aesthetic which drew upon the hierarchical symbols of classicism.

Whether or not one accepts Taylor's conclusions, this work provides new insights into LeCorbusier, against which one may make his or her own critical analysis. More important, perhaps, are the general issues that it brings to light, notably the relationship between architecture, political ideology and social structure. There can be no denial of social response in architecture. Buildings are not historical and ideological innocents as some would contend. If nothing else, this book returns architectural discourse to the larger cultural realm.

Joseph V. DeSousa
Mr. DeSousa is a designer with Anshen & Allen.

spondingly improved.

In Southern California, as in Japan, a unity of visions must be used to guide development. The political and social problems of mature American cities like Chicago and New York show what happens without such vision-building, and problems in Houston and Detroit show what happens when the assumptions are wrong. Generating and regenerating workable visions is tricky, and even in Japan there are, as yet, no solutions.

Three plans recently approved by the South Coast Air Quality Management District and SCAG, the Air Quality Management Plan, Regional Growth Management Plan and Regional Mobility Plans, are important steps. The SCAG Organization and the LA 2000 report recognize that a vision can only be created by establishing processes of communication. Sustaining affluence in the international marketplace is impossible if we cling to the NIMBY ("not in my backyard") philosophy, but it is also necessary to promote balanced development.

Applied to Southern California's interrelating centers and suburbs and the region's different peoples, the Campus City idea could revitalize an impoverished public realm. Too often, the suburban public realm is little more than the shopping mall and cineplex, where commercial values and populist entertainment have displaced civic values and genuine human experience. Design is often used to attract our fleeting attention, as a stimulus for impulse buying or a sense of arousal.

Architects and urban designers could lead in generating visions which speak to developers, governments, consumers and voters. However, there are several principles which should guide the development of these visions.

An emphasis should be placed on transition management, rather than disembodied design. "Orchestration" and "choreography" convey the role the design function should play in urban regions' transitions. The transition process resembles the American jazz phenomenon,

the jam session, in which different voices are heard, alone and together, guided but not entrapped by a common tune.

Cities must be seen in regional context, looking at larger shapes and dynamics without losing the local touch.

Festivals need rethinking for American consumption. They focus people's attention, enhance aspects of the city, attract resources, generate involvement, and reduce tensions.

Schools, universities and their variants are seminal in cities' futures, and should be seen as design elements. As education grows indispensable, it must be carefully designed into urban life.

The Intelligent Plazas' concentration of related activities is to the 21st century what the city itself was to the 19th and 20th centuries. Specialized urbanization endows places with distinct identities, offering both economic and cultural advantages.

A competition is both an urban design tool and an educational experience. It can be a cost-effective way of eliciting ideas from some of the best available talent.

In a larger sense, transforming a city-region should begin with more than just a single step. Like setting a blaze in a fireplace, ideas are more likely to spread if started at multiple points.

In striving for change, designers' efforts must always be augmented by the people themselves. Planned and designed features should be invested with meaning through citizens' participation. Only by designing in terms of ordinary work, play, learning, family and organizational life, can the difference made be the truly needed one.

Marvin Adelson and Marc Futterman

Mr. Adelson is a professor at the UCLA Graduate School of Architecture and Urban Planning. Mr. Futterman, Senior Urban Designer with Meyer & Allen Associates, is Co-Chair of the Urban Design Committee.

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The Los Angeles Conservancy will host "The Last Remaining Seats III", its third annual series of classic films and live entertainment, beginning August 2 at 8pm and running for four consecutive Wednesdays at various historic theaters. (Pictured: Interior, Orpheum Theatre, Los Angeles, photo courtesy of LA Conservancy and Don Sturdivant Collection/B'hend and Kaufmann Archives.)

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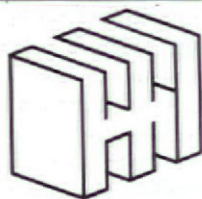
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LEARNING FROM KAWASAKI: PART II

In 1987, a Southern California team entered the Kawasaki International Concept Design Competition for the purpose of developing ideas which might be applied to the Southern California region. Team members included Frank Hotchkiss, AIA, Director of Regional Strategic Planning at the Southern California Association of Governments (SCAG); Marvin Adelson, Professor, UCLA Graduate School of Architecture and Urban Planning; Gerald Foster, Regional Vice-President, Pacific Telesis Group; Marc Futterman, Senior Urban Designer at Meyer & Allen Associates; Benjamin Stansbury, Jr., former Mayor, Beverly Hills; Charles Winckler, Director of Support Systems and Development, Pacific Telesis Group; and Marc Wilder, former Vice-Mayor, Long Beach. The following is the second article in a two-part series describing potential applications of the team's second place entry.

Like most of the world's major city-regions, Southern California is currently competing for educated and skilled people, the right mix of industry and business, financial power, political position, architectural distinction, destination value, and quality of life. The 95 cities and unincorporated county lands in Southern California's 96,000 square mile region are interdependent. Our economy, environment, cultural and social fabric, and commuting patterns are tightly interwoven in a multi-centered network, with at least five "cities" of over a million people each: the Westside, South Bay/Long

Beach, the San Fernando Valley, Central Orange County, and the San Gabriel Valley. Unlike traditional cities which have distinct edges and zones, cities in Greater Los Angeles overlap, interpenetrate and merge. People live, work and shop not only in different parts of the same city, but in different parts of the region, criss-crossing the landscape.

Nearly all of the six county region is under great pressure to develop. Its international economy, burgeoning population, still relatively inexpensive land, outstanding research and educational institutions, resident and mobile labor force, and promise of "the good life" attract commercial, industrial and residential growth. In the last generation, increasing urban and suburban growth have made formal boundaries and earlier images of the region obsolete. Urban demands are now being placed on rural and suburban land, and especially on the transportation system.

As city models changed with the industrial age, they will change with the information age. The challenge for architects and urban designers is to develop new models and prototypes. Contemporary planning approaches continue to reflect industrialization, and their inadequacies become more apparent as we edge into the next century. The Japanese, on the other hand, are systematically exploring how to profit from this transition. They are developing an attitude and process of asking questions about future problems and alternatives for solving them. In other words, they are devising processes for generating visions. The Kawasaki Competition for an Advanced Information City focused on developing a Campus City, with the collaboration of government, citizens, and business/industry. Both Kawasaki's physical form and its activities reflect an information age agenda through the creation of Intelligent Plazas, an Intelligent Network, Campus City Festivals and the Kawasaki Institute of Technology and Humanities.

Currently, Southern California's regional "cities" are being used, and must

work, in new ways. A new language (even the words "city" and "center" make little sense) and a more sophisticated approach to design and development are needed.

The urbanizing suburbs are a key challenge. The region's future will depend upon how well these indistinct parts grow into a meaningful whole. While some of these areas have been planned, they nevertheless create problems like traffic congestion, housing shortages (particularly for lower income), exclusion of many "dirtier" land uses and disrespect for earlier commitments. Liking these centers to new downtowns highlights their importance, but invokes an old model which ignores the multi-centered nature of the region, the way centers are used by a mobile population, the economic exclusion of the poor, and the range of physical form variations which the emerging information age engenders.

One possible direction is the specialization of "centers". The Los Angeles area once had the makings of a linked network of specialized concentrations. The film and aerospace industries, for example, had their respective zones, but the information infrastructure was inadequate, there were no active links to campuses and no civic investment in promoting the pattern. Today's suburbs might function better as an ensemble if they had such distinctive and complementary characters. This distinction could be achieved by "seeding" selected centers with campuses. Related knowledge-based business could then reinforce the trend by congregating selectively to create "knowledge reactors." The city-region could be thus transformed from an endless sprawl to linked concentrations of intellectual, economic and political life. Offices, terminals, displays, directories, schedules of meetings, destinations for and access to experts, libraries and many other functions could be provided in such a way as to enrich both quality of individual life and social processes. A jobs-housing-transportation balance could be achieved more rapidly and dependably. Trips, congestion, pollution, and waste could all be diminished and the quality of the public realm corre-

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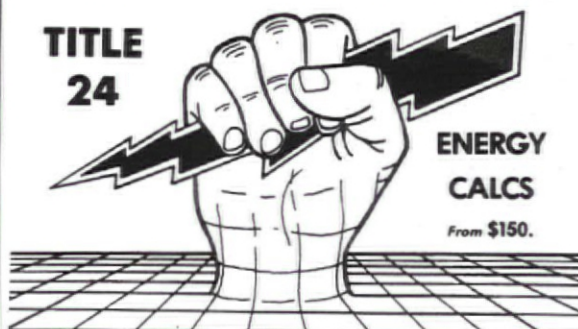
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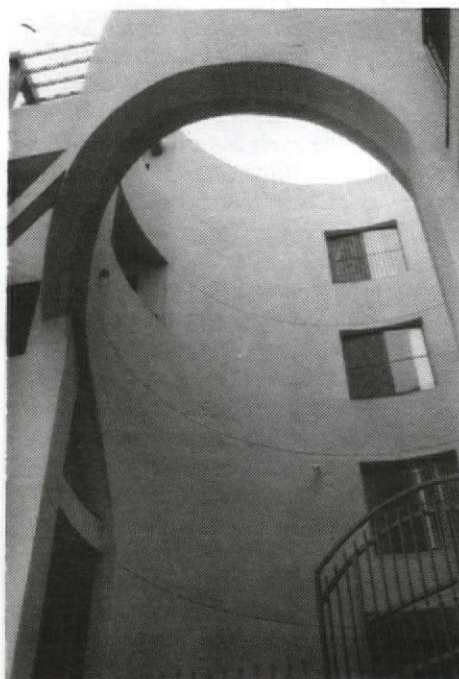
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Far left: Raised walkways overlook the courtyard spaces. Upper right: One of the interior courtyards, "in the image of a Mediterranean town." Lower right: Looking up into the entrance rotunda on the corner of Union Street and G Street.



Above: Union Street's "domestic" facade meets the well-trafficked Market Street elevation.

language to characterize the scheme. By designing four widely varying street facades, Quigley set himself the problem of creating multiple details. By using mirror glass on the Front Street facade, the architect unintentionally evokes the conceptually loaded image of slick, 1970s commercial office buildings. Equally confusing is his use of whimsical, tiled roofs on Union Street to express domesticity and privacy, a gesture almost too literally indicative of bland suburban prototypes. Had the

architect refined his responses to all the conditions presented in the scheme and used fewer details, the project might have had greater visual cohesion. However, at another level the scheme's weakness is its strength; the variety of shapes and spaces generated a surprisingly high number of interesting apartment types.

Despite its flawed resolution, 600 Front Street could be an exciting projection for downtown San Diego's future, simply because there is nothing else quite like it. It

could be described as an experimental project, the first, one hopes, of many. The project's history indicates a number of lessons to be learned about the relationship between client, architect and CCDC, and the wisdom of allotting a single city block to one architect.

Kevin O'Shea

Mr. O'Shea is an *LA Architect* contributor.

600 Front Street comprises a typical 50'x100' city block in downtown San Diego. With the creation of Horton Plaza, and the renewal of Old Town, much of the light industrial area surrounding the project has been revitalized, but along Market Street there remains a series of vacant lots, obsolete low rise buildings and decaying warehouses. Architect Rob Wellington Quigley, AIA was selected as the result of an architect/developer competition sponsored by the City Center Development Corporation, San Diego's redevelopment agency. This uneasy, three-sided relationship of architect, developer and the CCDC was to have profound consequences on the resolution of the project.

600 Front Street



Intersection of Front Street and Market Street, with parking "plinth."

Quigley envisaged the scheme for 180 apartments as an urban courtyard with pedestrian access, a complex series of interlocking spaces in the image of a Mediterranean town. Conscious of the wide variations in the surrounding streetscape, he set out to develop four distinctive street facades, each responding contextually to its setting. The formal entrance on Front Street is expressed in a massive arched elevation with mirror glass set under the archway. The major pedestrian entrance opens to the first courtyard, from which the scheme unfolds. At the intersection of Front Street and Market Street, the elevation steps back, re-emerging as two monolithic blocks atop a one-story plinth which forms a parking garage. Above the plinth, a three-sided courtyard with a pool and terrace overlooks San Diego Bay.

On Union Street, Quigley breaks down the facade even more, forming three separate blocks, like large villas, around garden courts. The Union Street elevation is the most private side of the scheme, and Quigley expresses this idea of domesticity with small gardens and incongruous tiled roofs. The G Street facade was designed to combine commercial retail and residential uses, responding to existing adjacent retail.

The four elevations contain a series of interlocking courtyards, softened by extensive planting and soothed by the sound of

fountains. A series of walkways connect upper level apartments, overlooking the courtyards, the city and the ocean.

The courtyard's lack of resolution speaks eloquently of the tension between the architect and the developer. A series of monotonous strip windows derivative of low rise commercial architecture appears to have been imposed on the scheme, and the exterior color scheme was edited down to two monotonous.

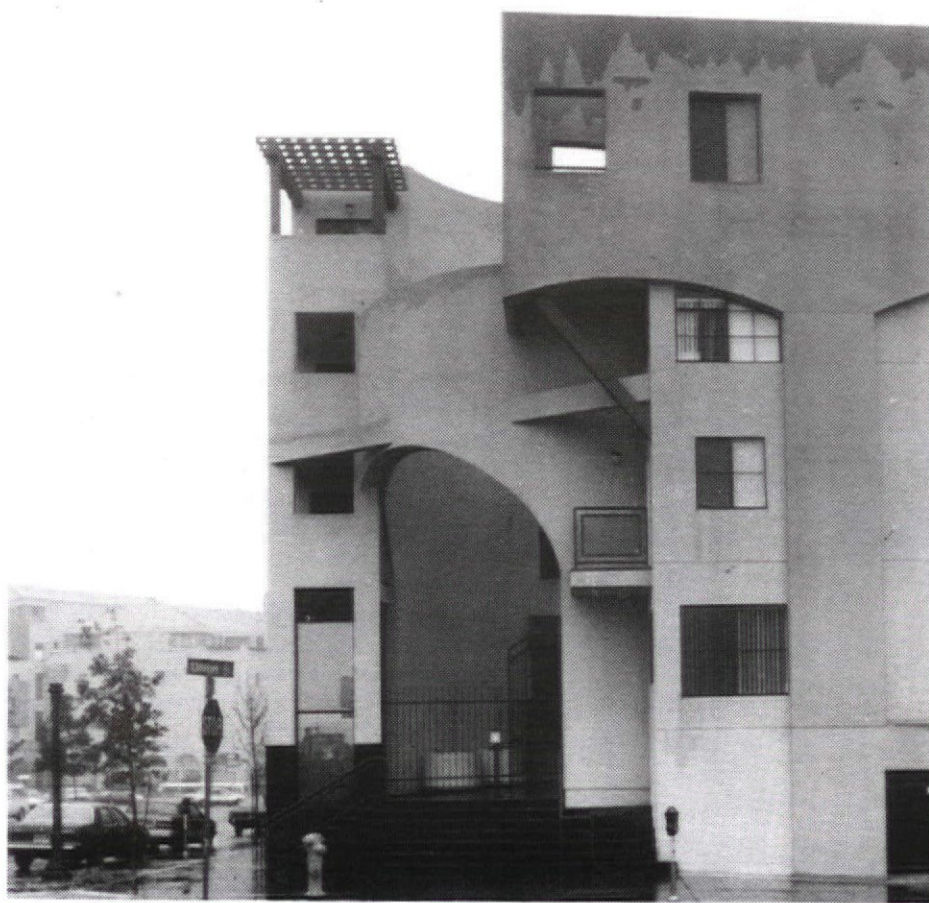
The cylindrical tower which marks the intersection of Union and G Streets is by far the most successful corner treatment, forming an entrance into a courtyard and an area of future retail stores. Elsewhere, stairways from small gardens rise toward blank walls, alluding to a pedestrian access that might have been. Possibly the client's concern for the realities of security in the neighborhood undermined the architect's vision of multiple entries.

Quigley states that he was dissatisfied with several aspects of the project's completion. As originally designed, the project had multiple entries. Corner rotundas served as pedestrian entries, and individual units had their own entries, replacing the idea of a "traditional fortress where full city blocks have only one entrance." While the developers weren't convinced that residents wanted individual entrances, they were convinced that multiple entries would increase security risks in a developing neighborhood. Consequently, the finished project has only three public entrances: the main entrance on Front Street and two rotundas on G Street.

In addition, Quigley's original scheme included an interim garden between the parking garage and the central courtyard where most residents enter the building, to let in sunlight, increase residents' safety, and create a transition space. However, the developer was afraid that automobile noises and fumes would disturb ground floor occupants, so this feature was discarded.

The developer also vetoed the location of commercial retail on the ground floor of the G Street facade, which was designed to respond to existing retail stores and to create a sense of mixed-use vitality. Quigley states, "I learned that it is important for the developer to believe in the urban design agenda. The developer agreed to the design as a means of winning the competition, and had no intention of implementing features like parking as a front door to the building, multiple entries, or certain shapes and forms."

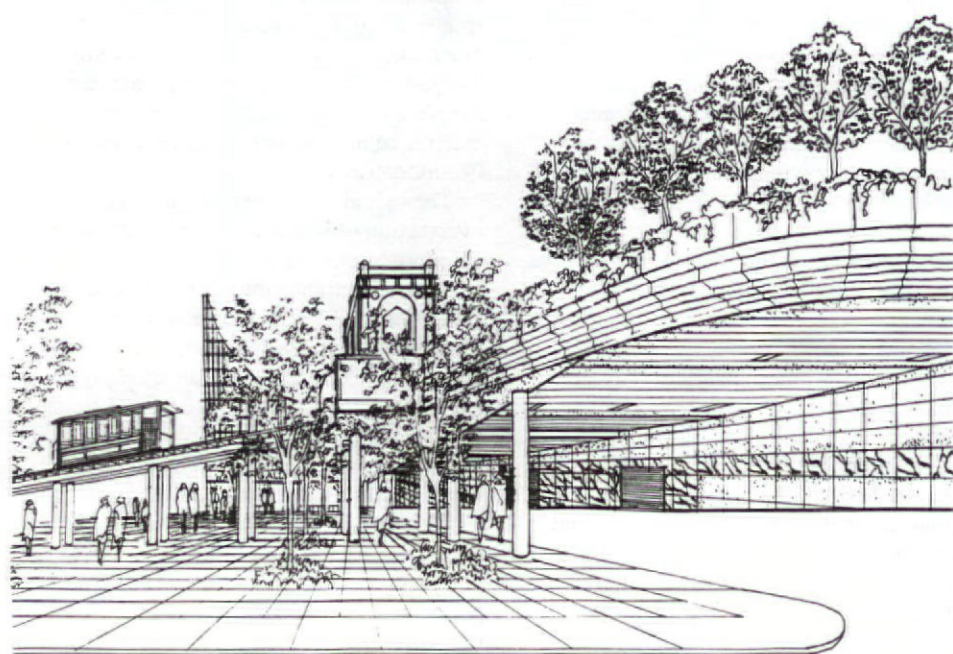
Given the complexities of the relationship between the architect, the developer and the CCDC, the scheme's success depends on the degree to which the architect's original concept survived. The project can also be judged on the architect's success in creating and resolving a coherent



Cylindrical tower marking the corner of Union and G Streets.

The phase II ground-breaking of downtown Los Angeles' California Plaza, the mixed-use office, retail, hotel, residential, museum project, was begun June 19. The project includes a controversial 300 foot long bridge/tunnel spanning Olive Street and connecting a phase III office development adjacent to Hill Street. According to the Community Redevelopment Agency, the bridge is intended to provide a "park over Olive Street," creating a strong east/west link from Hill Street into Bunker Hill. Redesigned several times, the bridge's current configuration has been hotly debated by planners, architects, city officials and local residents. The project's architect, Arthur Erickson Associates, and developer, Bunker Hill Associates, managed by Metropolitan Structures, were selected in 1980 in a limited architect/developer competition.

A Bridge Too Far



Olive Street looking south, with Angel's Flight landing at top performance level.

Erickson's plan for the infrastructure of Bunker Hill divides typical urban activities into four different layers: the service level, the automobile level, the People Mover level and two pedestrian levels. The entertainment bridge includes pedestrian levels at 370' and 385'. The 385' level provides access to the office building and overlooks the entertainment plaza. Angel's Flight begins at Hill Street, and has now been moved from its landing on Olive Street (the 355' level) to land at the 385' level. The Bela Lewitzky Dance Gallery, on the corner of Fourth and Olive, will be accessed at the 355' level and the 370' level where their "Spiral Court" glass sculpture entry occurs. Three performance areas are located on the 370' level: the Performance Plaza, a three-tiered water stage with two top water levels and a lower pond filled by dancing fountain jets which will be turned off four to six times a year for major performances; the Marina Pavilion, an amphitheater which will host a weekly event; and the Cabaret, a small performance area for informal events.

The tunnel below the bridge is 300 feet long and 100 feet wide. With the exception of parking access into California Plaza, no openings are allowed in the tunnel because of strict Fire Department regulations requiring a three hour rating. According to Susan Oakley of Arthur Erickson Associates, the tunnel walls will be clad in a combination of granite and plaster and will have an aluminum ceiling providing 50 foot candles of light. The tunnel's west wall will include a 200' long neon sculpture, and its east wall will be open 100 feet to the 355' level of California Plaza phase III, and will lead to a 12-plex movie theater. Two escalators, one at the bridge's southwest corner and the other at the northeast corner, and an elevator at the northwest corner will provide access to the bridge.

The project raises a number of significant planning issues. Should wide-spanning bridge/tunnels be proposed over major downtown urban street grids? Are outdoor performance spaces useful and functional, and if so, where should they be located in a city master plan? Should Olive Street be treated as a "secondary street" or as a major residential/pedestrian link? How can Bunker Hill be successfully integrated into lower downtown?

If the performance plaza were not on the Olive Street bridge, one would have to question its validity in general. Successful urban spaces are rarely contrived, and are most often vital components of the area master plan. Urban spaces usually entertain spontaneous or programmed activities, and are "vital links" or "active edges" of a city which soften the street grid and provide a human quality to city life. City activities usually flow naturally to urban performance plazas and people move to places that are easily accessible. Unfortunately, most of Bunker Hill, including California Plaza, was planned piecemeal, and the California Plaza performance area could have been placed in a more central and appropriate location.

The CRA has long contended that Olive Street is secondary to Grand Avenue as an urban street. However, as one of the active edges to Pershing Square, the entry for the

new California Plaza Intercontinental Hotel and major new residential components designed by Barton Myers Associates, Olive Street should be treated as more than a mere thoroughfare for cars and parking access.

Finally, the geography at the bridge's location should be carefully considered. The intersection of Olive and Fourth has a fairly steep grade, which has long isolated Bunker Hill from lower downtown. The addition of a bridge will only make the street less accessible for pedestrian and vehicular traffic. In addition, the decision to locate the Bela Lewitzky Dance Gallery on the northeast corner of Olive and Fourth Streets in place of a major stair access to the entertainment bridge was made for financial rather than urban design reasons. As a result, access to the bridge from Olive Street is weak. The tunnel contains no natural light, and focuses primarily on automobile access.

The concept of an Olive Street bridge is, in itself, questionable from an urban design standpoint. Although the CRA's original intention to incorporate the bridge concept into Bunker Hill was good, it should have been integrated into the master plan instead of being focused in one major development project. Although the issue has been politically exhausted, it seems unfortunate to further plague downtown Los Angeles with another ill-conceived plan based on a dated urban design concept. The California Plaza performance area was intended to encourage pedestrian activity downtown. In actuality, it will only be convenient for occupants of California Plaza, Angeles Plaza and Wells Fargo Center.

However, Nyal Leslie, Senior Vice President for Metropolitan Structures, the project's developer, stated that the entertainment bridge would double as a much-needed outdoor entertainment area and urban garden. He claimed that the bridge would provide a vital link from Hill Street and the Grand Central Market area, citing a UCLA Theater Arts Management Study which concluded that the entertainment areas would be frequented by lower downtown office users.

At the 64th Annual Central City Association Business Conference on May 3, 1989, John Tuite, Director of the Community Redevelopment Agency, promoted the arts in downtown and "real downtown districts." He commented, "The people who are affected by redevelopment must play a major part and we must consider them. There is so much more than just tall buildings. We must try to build a real city." With that insightful thought in mind, let's not build the poorly planned California Plaza Entertainment Bridge. Let's take this opportunity to create great design that is clearly thought out and not pieced together. Downtown needs exciting spaces in the right locations.

Ricardo Capretta

Mr. Capretta, Co-Chair of the Urban Design Committee, works for Katell Properties Inc.

LICENSING INTERIOR DESIGNERS: AN UPDATE

There have been several efforts to license interior designers over the past 15 years. To date, each effort has been unsuccessful in reaching a consensus. Opinions among architects and related professionals are diverse and emotional. While some agree that licensing would protect the public from certain risks and improve the public's access to redress, others believe that interior designers who want to be licensed should become architects, contractors, or engineers. A renewed effort to study the issue clearly demonstrates that the matter demands closer examination and resolution.

The AIA policy on licensing for interior designers has evolved from a hard line opposition in 1986 to a more progressive joint agreement between the AIA, American Society of Interior Designers (ASID), and Institute of Business Designers (IBD) in December 1988. The 1986 white paper established public health, safety and welfare as the sole basis for licensing any profession. The paper further concluded, "only architects and engineers undergo the rigorous course of education, training and examination necessary to determine their competence to make judgments required for safe construction and the proper installation of building systems and components." At the other extreme, some interior designers believe that their profession must be licensed to insure their right to provide services that were lost by changes to the Architects Practice Act in 1986.

The National Council of Architectural

Registration Boards (NCARB) was directed by its member boards to study the effect of instituting a registration system for interior designers similar to that for architects. The study was prepared by NCARB's Procedures and Documents Committee, and approved by the Board of Directors in June 1988. Five prerequisites were identified to support the need for licensure: practitioners of the trade or profession must possess mastery of skills and knowledge not readily available to laypersons; improper practice must substantially impact public health, safety and welfare; members of the public must be unable to protect themselves without intervention by the state; practitioners must be willing to have the state develop rigorous entry criteria requirements to protect the public from unqualified practitioners; and practitioners must be willing to have the state regulate the actual practice of registrants as necessary to protect the public. Assuming these prerequisites, NCARB concluded that there is no basis to license interior designers.

In August 1988, Senate Bill 354 (Craven) authorized the Contractors' Board to commission a report entitled the "Study to Determine the Need to License Interior Designers." This report explored many of the issues involved in the interior design licensing, but did not produce any solutions. It concluded that interior designers should be licensed through a practice act, and distinguished from interior decorators who would be registered by the Bureau of Home Furnishings. The report also recommended that interior designers be licensed by a new board which would govern architecture, landscape architecture, engineers and land surveyors. Under this recommendation, the Contractors' Board would not regulate interior designers. State and Consumer Services has stated their opposition to the study's recommendations.

There is currently a bill in the California legislature (SB153 Craven) which would address the issue of licensing interior designers, but given the legislative calendar, it will not move forward until

next year at the earliest.

The most recent joint agreement between AIA, ASID and IBD established a precedent to begin a unified approach to reach consensus on title registration for interior designers. This effort will be a significant breakthrough in establishing common ground. The joint discussions have developed concepts including requirements for registration; no grandfathering without strict and equivalent education; training and testing criteria; joint regulatory boards; and letting licensed architects continue to provide interior design services.

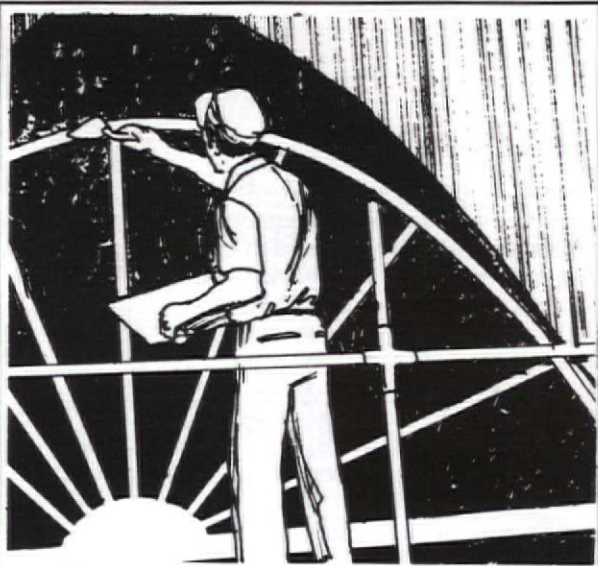
In March 1989, the National AIA modified its position on state regulation of building design professionals by adopting two policies, "Licensing: Practice Regulation," a revision of the previous policy on regulation of the design professions, which reserves practice regulation of the profession for architects and engineers, and "Licensing: Title Registration," a new policy outlining conditions under which title registration of specialized building industry disciplines may be in the public interest.

As architects, we must follow this issue closely. Any definition of interior design is likely to include portions of the practice of architecture. Our role in the building process is unique. Our education, training and examination requirements prepare us to coordinate the work of the many allied professionals involved in the making of buildings. Removing pieces of the scope of our practice potentially undermines the entire process.

As citizens, we must follow this issue even more closely. Public health, safety and welfare are involved. We must insure that only those practitioners with the appropriate qualifications are making decisions impacting the integrity of the built environment.

Roland Wiley, AIA and Margaret Cagle, AIA

Mr. Wiley and Ms. Cagle are, respectively, Chair and Co-Chair of the Interior Architecture Committee.



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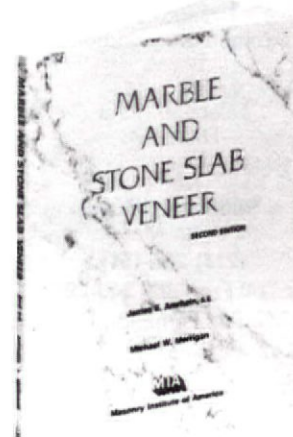
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feet on lots larger than 9000 square feet and less than 20,000 square feet. Under this ordinance, the majority of the R-1 lots would be impacted since they are less than 9000 square feet. The 30 foot height limit may be ample to accommodate a two-story sloped roof structure on a flat site, but is inadequate to accommodate the same on a sloping site. Presently the ordinance allows a height of 45 to 57 feet on hillside lots.

The Commission has not acted on the ordinance, and will continue to review it until July 20, 1989. The Building Industry Association (BIA) and Gina G. Moffitt, AIA offered their services to the Commission to create a joint study committee, composed of AIA, BIA and ASCE, to develop a report detailing the economic impact of such an ordinance. Architects involved in residential development are urged to contact Gina G. Moffitt, AIA at (213) 227-5647.

Rudolph DeChellis, AIA
Co-Chair, Building Performance and Regulations Committee

Architectural Film Festival

The AIA/LA Associates, in conjunction with students and faculty at UCLA and USC, have developed a two-year plan to foster the evolution of architecture in film and video by establishing an annual architectural film festival in Los Angeles. After a three-month study which included the participation of representatives from the American Film Institute, Academy of Motion Picture Arts and Sciences, KCET, Film Forum and AIA/LA Associates, a three-part proposal was submitted to the Associates Board of Directors for approval.

The first and second phases involve the production of symposia in October 1989 and April 1990 to establish a common language between the architectural and film/video communities. The October symposium will provide prominent film makers, video makers and architects the opportunity to look at the relationships between film,

video, and architecture. Students will be given an experiment in the production of a short architectural video which will act as the benchmark for the April symposium (Phase Two). The second phase will be a two-day program involving the direct participation of film students. Film makers will initiate the event with a critical review and discussion of the architecture students' experimental videos. Over the course of the weekend, films and videos will be shown, well-known architecture and film figures will speak, and film and architecture students will collaborate on a video which will act as a treatise to be investigated in future film festivals. The first film festival is scheduled for the Spring of 1991.

To further assist the exploration of architectural film, the Associates have proposed a grant in the name of Charles and Ray Eames to be awarded annually to student film makers. Part of the Associates' long-term commitment to the development of an AIA/LA video and film library, the first grant is slated to be given in the summer of 1990. Films produced by the grant would become a part of upcoming festivals.

AIA members, Associates, Student Affiliates, and Professional Affiliates are invited to join the Associates' Committee. Contact Mark Gribbons at (818) 799-2070.

Student Visions

The AIA/LA Associates are in the process of organizing activities for the third annual Student Visions for Architecture program, designed to introduce environmental issues to local elementary and junior high school students by sending architects directly into the classroom.

The 1989 program, now in its final stages, paired 17 architects with teachers and schools from Sylmar to San Pedro. Almost 400 students participated in hands-on activities intended to develop an understanding of planning concepts, local architecture, scale, spatial relationships and group decision-making, culminating in a unique class project. Selections of these

projects will be publicly displayed in September as a part of an inter-city exhibition of student work from similar programs in Kansas City and Philadelphia.

The 1989 project was developed with education specialists from the CCAIA Beep Program and Los Angeles Unified School District, all of whom have become the Student Visions for Architecture program's most ardent supporters. To accommodate its popularity, the 1990 program will be expanded to include 20 schools. Architects, interns and students are invited to participate. For more information call (213) 380-4595.

Knox Appointed to Board

At its June 6 meeting, the AIA/LA Board of Directors appointed Bobby Knox, AIA to replace Greg Martinson, AIA, who resigned from the Board for personal reasons.

According to Chapter Bylaws, first runner-up for a position on the Board of Directors is the first eligible for approval to fill its vacancy. Roland A. Wiley, the first runner-up in the election, declined the appointment. Bobby Knox, the second runner-up, accepted.

New Members

AIA. Peter R. Chinelli, *SMP Incorporated*; Sarah A. Dennison, *Anshen & Allen Architects*; Roger A. DuPont, *Roger DuPont Associates*; Douglas J. Fisher, *The Landau Partnership, Inc.*; Roy Vincent Holman, *Rochlin Baran & Balbona, Inc.*; Scott P. Kelsey, *Anshen & Allen Architects*; Dennis J. McFadden, *Anshen & Allen Architects*; George R. Metzger, *Skidmore, Owings & Merrill*; John Patton Peruzzi, *Arkineto Architects*; Richard Schwarz, *Richard Schwarz Architect & Associates*; James A. Sinsheimer, *Tishman West Companies*; Brent Thompson, *Johannes Van Tilburg & Partners*; William Tseng, *City of Los Angeles*.

Advancement to AIA. Ricardo L. Capretta, *Katell Properties*; Colleen M. Crawley, *Rossetti Associates*; David Walter

Decker, *Pedersen, Beckhart, Wesley & Stice*; Roger A. Dermody, Jr., *The Luckman Partnership*; Mark R. Nay, *Architects' Atelier*.

Associate. Wesley K. Adachi, *Nakajima Associates*; Haichul Chang, *Ross-Wou International*; Lili Cheng, *Skidmore, Owings & Merrill*; John R. Dale, *Barton Myers Associates*; Julia Anne Donoho, *Skidmore, Owings & Merrill*; John R. Erickson, *Osborne & Associates*; Kurt Martin Erlbeck, *Skidmore, Owings & Merrill*; Steven David Geoggrion, *Arthur Erickson, Architect*; Ronald E. Howell, *Martinez Architects*; Howard D. Leist, *Skidmore, Owings & Merrill*; May T.M. Lee, *Carde, Killefer, Flammang, Architects*; Robert Leach, *Architrave*; Rodolfo L. Laygo, *Hollier Engineering & Construction*; Jai Pal Singh Khalsa, *S.M.P., Incorporated*; Olympia A. Kechris, *Design Atelier*; Szufu Jiang, *Skidmore, Owings & Merrill*; Reuben Erle Jacobs, *Architrave*; Miguel Maio, *MVM Designs*; Antonia Platon Markoff, *Skidmore, Owings & Merrill*; Zohreh A. Malayeri, *Transcal, Parsons, Brinckerhoff, Quade & Douglas*; Dennis Estuardo Molina, *The Nadel Partnership, Inc.*; Ester T. Noegroho, *Austin, Field, Fry & Barlow*; Eyal C. Perchik, *Ross-Wou, International*; Susan Pendergraft, *Frank Glynn Architect*; Nicholas Shammass, *Stafford Zimmerman Architects*; Patrick D. Shen, *Wendell Mounce & Associates*; Daniel C. Shirk, *Johannes Van Tilburg & Partners*; Ray Tapia; Niccolo Valerio, *MVM Designs*; Jennifer A. Williams, *Skidmore, Owings & Merrill*; Sarah A. Zimmerman, *Skidmore, Owings & Merrill*. **Professional Affiliate.** Kenneth Mark Arnopole, *Arnopole & Associates*; Yvonne Cross, *Y. Cross*; Marc Savelle, *Savelle & Rothstein, Inc.*

Student Affiliate. Angel M. Alcala, *UCLA*; Bob Schatz, *SCI-ARC*.

Emeritus. Marvin C. Johnson.

Transfer Out. Alexandra Rudeanu, to *New York Chapter*.

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1989 NATIONAL CONVENTION

In 1904, Kerry Mills wrote the song "Meet Me in St. Louis", an invitation to citizens across the nation to visit this riverfront city for the World's Fair and Exposition. 85 years later, the American Institute of Architects held its 1989 National Convention in St. Louis, offering architects from across the nation the opportunity to participate in activities planned around the theme "Vision/Realization," including the Institute's Vision 2000 program.

In the opening session, keynote speaker Dr. Robert Schuller, founding pastor of the Crystal Cathedral, proposed that architects add the initials HHHH (for humility, humanity, hospitality and honesty) after their AIA or FAIA designation, in order to practice responsively into the next century. Also during the opening session, 36 recent architectural graduates from across the country were introduced as the nucleus of a unique Young Architects' Forum which ran throughout the convention.

Sunday was declared AIA Public Day, and various convention activities and programs were opened to the public for the first time in the Institute's history. The day culminated with a ceremony honoring Eero Saarinen, who designed the landmark Gateway Arch.

On the business side, convention delegates elected five individuals to the 1990 AIA National offices. C. James Lawler, AIA (West Hartford, CT) was elected First Vice President; Richard W. Hobbs, FAIA (Seattle, WA), Warren Douglas Thompson,

AIA (Fresno, CA) and Thomas P. Turner, AIA (Charlotte, NC) were elected Vice Presidents; and Lawrence J. Leis, AIA (Louisville, KY) was elected Treasurer.

Resolutions passed by the Resolution Committee included: G1, which expands architects' influence and recognizes non-traditional roles for the architecturally trained; K1, aimed at improving practice aids for small projects; L1, the comprehension of building codes; W1, which calls for the development of an environmental resource guide. After a lively floor debate over the licensing of interior designers (Resolution D1), a substitute resolution passed to keep the current policy in effect while calling for further study (see also page 4).

LA Chapter members initiated two of the resolutions introduced by California chapters. Bernard Zimmerman proposed a resolution to honor George Kasselbaum for his influence in extending benefits of the Institute to minorities. Building on the success of the Armenian Earthquake Relief Program, Fernando Juarez assembled a resolution calling for the National AIA, rather than local chapters, to make funds available for catastrophic disaster assistance programs.

The host chapter did an outstanding job of organizing entertainment, tours and social activities throughout the four-day program. Highlights included a moonlight dinner cruise on the Mississippi River, an evening with the St. Louis Symphony Orchestra, and several nights of club and showboat activities on the historic St. Louis riverfront.

Closing out the convention was the presentation of the Gold Medal, the Institute's highest honor, to San Francisco architect Joseph Esherick, FAIA. At the same ceremony, AIA/LA member Eric Owen Moss received a National AIA Honor Award for his Central Housing Office Building, UC Irvine.

Christine Meyer
AIA/LA Executive Director

Architects in Government

At the May meeting, Robert E. Donald, AIA, Deputy Director of Architecture and Engineering for the Los Angeles School District, addressed the theme of errors and omissions applied on school projects. Donald emphasized the fact that projects as prepared by architects can be freer of errors and omissions, providing that architects concentrate on a final check and coordination of the construction documents before submitting to the agency. Architects interested in doing work for the Los Angeles Unified School District should contact Robert E. Donald, (213) 742-7601, and they will be sent information and forms.

The next two meetings will take place at the Wiltern on July 19, 1989, at 4 pm, and August 16, 1989, at 5 pm. Speakers for the July meeting will Ernest Pooleon, Supervisor with Los Angeles County Health Facilities Division, and Claude Pate, Director of Licensing and Accreditation, Kaiser Permanente. Speakers for the August meeting will be Ronald Fox of Weinberger, Fox & Easum, and Larry Bernhardt, AIA, Director of Facilities Design and Construction, Kaiser Permanente. All AIA/LA members are invited.

Maria Campeanu, AIA
Chair, Architects in Government Committee

Code Talk

On May 18, 1989, the Planning Commission reviewed the proposed ordinance (City Plan Case No. 86-0242 CA and 88-0672 CA) that would place new building height limitations on single family dwellings and adjacent multiple residential buildings. The ordinance would restrict the permitted height range of single family dwellings to between 30 and 45 feet, depending on the size of the lot. It would also protect such dwellings by restricting the height of adjoining multiple residential buildings.

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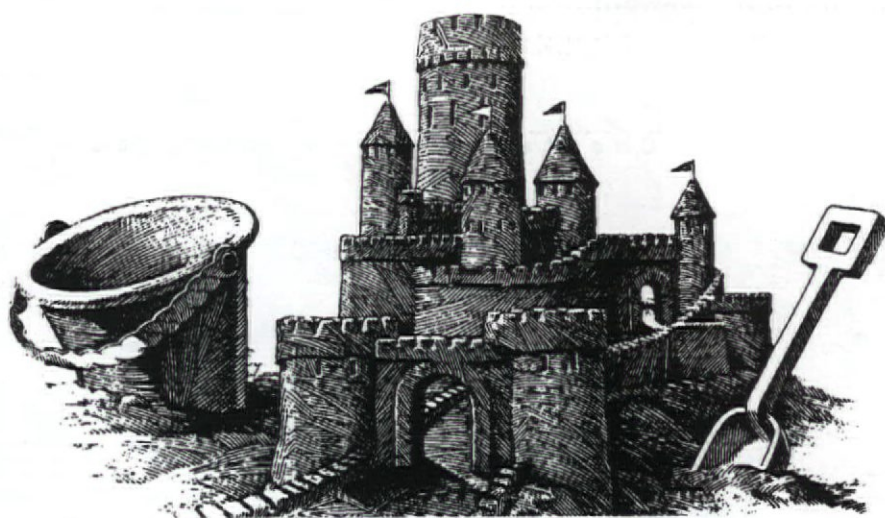
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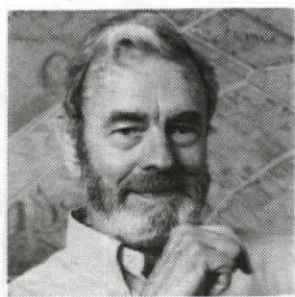
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L.A. ARCHITECT

Design Awards Jurors

The jurors for the 1989 AIA/LA Design Awards program will be Joseph Esherick, FAIA, Walter Andrew Netsch, FAIA, and A. Eugene Kohn, FAIA, RIBA.



Joseph Esherick (photo by Tia Dodge)

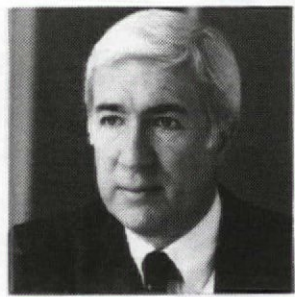
Joseph Esherick, the founding partner of the San Francisco firm of Esherick Homsey Dodge and Davis, is Professor Emeritus of Architecture at University of California, Berkeley. Esherick received the Joint Award for Excellence in Architectural Education from the American Institute of Architects and the Association of Collegiate Schools of Architecture in 1982. In addition, Esherick Homsey Dodge and Davis received the 1986 AIA Architectural Firm Award, and Esherick received the 1989 AIA Gold Medal. The firm's projects include the Monterey Bay Aquarium, the Garfield School in San Francisco, and facilities for the University of California, Stanford University and Mills College.

Walter Andrew Netsch, a 1943 architectural graduate of MIT, is a retired design partner for Skidmore, Owings & Merrill in Illinois. Netsch holds honorary doctoral degrees from Lawrence University, Northwestern University, and Miami University of Ohio. He has been Hill Visiting Professor at University of Minnesota, Miller Visiting Professor at University of Illinois Urbana, Visiting Professor at Lawrence Institute of Technology, and Visiting Professor at Purdue University in 1988. Currently, he is Commissioner and Past President of the Board of the Chicago Park District, and advisor to the Chicago Park District Staff in planning and design.



Walter Andrew Netsch

A. Eugene Kohn is a founding partner of Kohn Pedersen Fox Associates. A recent president of the American Institute of Architects/New York Chapter, Kohn has been a guest lecturer and visiting critic at Bucknell, UCLA, the University of Pennsylvania, Penn State, the University of Kentucky, the University of Tennessee, Clemson University, and the University of Chicago. A member of the Board of Overseers of the University of Pennsylvania's Graduate School of Fine Arts, Kohn has helped raise money to restore the Furness Building at the university.



A. Eugene Kohn

Registration ends August 5, 1989. Submission packages must be in the Chapter Office by September 5, 1989, and the design jury is scheduled to take place in September. The results of the jury will be kept confidential by the Chapter, and only those architects who have won awards will be notified. The awards reception will be held October 12 in the Bing Theater at the LA County Museum of Art. Winning entries, along with all other entries submitted on display boards, will be exhibited in the Museum's Times Mirror Courtyard on the night of the reception and for two weeks following. Winning firms will be asked to assemble and prepare material related to the winning projects for a catalog associated with the reception.

1989 Sandcastle Competition

Teams and individuals from throughout Southern California are invited to gather at Santa Monica Beach for the eighth annual AIA/LA Sandcastle Competition on Saturday, August 5, from 10 am to 4 pm. The contest, which is open to the public, is sponsored by the Associate Members of the American Institute of Architects/Los Angeles Chapter.

Awards will be given in three categories: Sandcastle (building); Sandsculpture; and Anything Goes (for children 10 years and under). The public is encouraged to participate as individuals or to join project teams with local architects, designers and contractors. All judging will take place at 4 pm.

Committee Solicits Nominations

The Chapter Nominations Committee is soliciting nominations from AIA/LA architects for the 1990 Offices of Vice President-President Elect (one-year term), Secretary (two-year term), and directors (four positions open, two-year terms).

CCAIA Delegates. Currently, the Chapter is allocated six CCAIA delegates. In accordance with Chapter Bylaws, election to office as President, Vice President-President Elect, Treasurer or Secretary also constitutes election as a Chapter delegate to the California Council. Currently, there are no additional delegate positions available, as 1989 delegates David Martin, AIA, and Virginia Tanzmann, AIA will continue to serve for the second of their two-year terms.

Any AIA member-in-good-standing may nominate an AIA member-in-good-standing for each office to be filled. The person making the nomination must have determined that the nominee will serve if elected.

Each nominee must be seconded by four AIA members-in-good-standing; a member may only second one person for any given office.

Properly executed nominations should be received at the Chapter Office, 3780 Wilshire Boulevard, Suite 900, Los Angeles, CA 90010, by noon on Friday, July 28, 1989 for review and accreditation by the committee.

The names of all the accredited nominees will be published in the September issue of *LA Architect*. After such publication, AIA/LA architects will have three weeks to submit additional nominations for accreditation in accordance with the above procedure. Nominations will then be closed and election ballots prepared and sent to the membership. Ballots will be tabulated and the results announced at the regular Chapter election meeting currently scheduled for Monday, November 13, 1989.

Highlights of the 1988 event included replicas of the Hagia Sophia, a flying saucer, and a fire-breathing dragon. Competing teams included the architectural firms of Behr-Browers Partnership; Skidmore, Owings & Merrill; Kurt Meyer Partners; and O'Leary Terasawa Partners.

Advance registration of \$12 per person is being accepted at the AIA/LA Chapter Office, (213) 380-4595, and checks should be made payable to the AIA/LA Associates. After Friday, July 21 and on the day of the event, registration will be \$15 per person. Every registered participant will receive a commemorative t-shirt and all entry proceeds benefit the Landworth Memorial Scholarship Fund. The scholarship, named after William Landworth, assists students in pursuit of an architectural education at one of the local schools of architecture.

Focus on Architects

On July 17, 1989, AIA/LA will continue "A Focus on Los Angeles Architects" with the fourth of six panel discussions between well-known, accomplished local architects. The speakers will discuss the practical aspects of architecture, influences on their design work, their personal and professional goals, and how each has achieved success. The series is being sponsored by the AIA/LA General Membership Committee, chaired by Herb Nadel, AIA.

The program features Robert A. Kenard, FAIA, Edward C. Friedrichs, AIA, David C. Martin, AIA, and Richard C. Keating, FAIA, and will take place at the Westwood Plaza Holiday Inn Hotel. A reception at 7:30 pm preceding the 8:15 pm program will offer guests an opportunity to meet the panelists and other colleagues. Parking is complimentary.

To reserve a place, send \$10 to the AIA/LA, 3780 Wilshire Boulevard, 9th Floor, Los Angeles, CA 90010. Seating is limited. Tickets will be held at the door, and no refunds will be given after July 14. For information, call (213) 380-4595.

Architecture in China

On July 28 at 6 pm, Gao Yilan, professor and head of the Department of Architecture at Tsinghua University in Beijing, will give a slide lecture on the history of architecture in new China. The lecture will survey chronological development from feudal society to the 19th century, through the restoration of the national economy (1949-52), learning from the Soviet Union (1953-58), the stage of self-reliance and the Cultural Revolution (1959-78), to the current state. Jointly sponsored by the AIA Minority and Women's Resources Committee and the Association of Women in Architecture, the lecture will be held at the AIA/LA Chapter Office, with a reception following. RSVP (213) 380-4595.